

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

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SATURDAY, JUNE 19, 1858.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.

Mdlle. Titiens' Last Appearance but Three.
Second Night of *Lucrezia Borgia*.
THIS EVENING (Saturday, June 19), will be repeated Donizetti's opera,

LUCREZIA BORGIA,

with the following powerful cast:—

Lucrezia Borgia	Mdlle. Titiens.
Maffio Orsini	Madame Alboni.
Duke Alfonso	Signor Belletti.
Gubetta	Signor Vialelli.
Gazella	Sig. Beneventano.
Petrucelli	Signor Aldighieri.
Genaro	Signor Giuglini.

To give the fullest effect to the production of this admired work, the following principal artists will, in addition to the above, appear in the Prologue:—Signor Rossi, Signor Borchardt, Mesdames Ghioni, Soudina, Gramaglia, and Fazio.

To conclude with the new ballet divertissement, *LA REINE DES SONGES*: with Mdlles. Marie Tagliani and Annetta.

A limited number of boxes have been reserved for the public, price 2s. and 3s. 6d. each, which may be had at the box-office at the theatre.

HER MAJESTY'S THEATRE.

Mdlle. Titiens' Last Appearance.

The Imperial Theatre, Vienna, having refused to grant any extension of her engagement, it is respectfully announced that Mdlle. Titiens cannot appear after Saturday, the 26th. The following arrangements have been made:—Tuesday, 22nd, *TROVATORE*: Mdlle. Titiens' last appearance but two. Thursday, 24th, Extra Night, *LUCREZIA BORGIA*: Mdlle. Titiens' last appearance but one. Saturday, 26th, a favourite Opera, in which Mdlle. Titiens will appear, being her last appearance. Verdi's opera of *LUISA MILLER* will be repeated on Tuesday, June 27. Application to be made at the box-office at the theatre.

ROYAL ITALIAN OPERA, COVENT-GARDEN, NEW THEATRE.

Il Barbiere di Siviglia.

THIS EVENING (Saturday, June 19), will be performed Rossini's opera,

IL BARBIERE DI SIVIGLIA.

Rosina	Madame Bosio.
Bertha	Madame Tagliafico.
Figaro	Signor Ronconi.
Bartolo	M. Zelger.
Basilio	Signor Tagliafico.
Fiorillo	Signor Soldi.
Almaviva	Signor Mario.

Conductor, Mr. COSTA.

To conclude with the divertissement entitled *LA BRESILLENNE*. Principal characters by Mdlle. Zina, Mdlle. Delechaux, Mdlle. Esper, Mdlle. Zelia, Mr. Payne, and M. Desplaces.

Tuesday next, June 22, *FRA DIAVOLO*: Bosio, Maral, Ronconi, Gardoni, Neri-Baraldi, Tagliafico, Folouini, and Zelger. To conclude with *La Bresilienne*, in which Mdlle. Zina will appear. Thursday next, June 24, will be produced Flotow's opera of *MARTHA*. Characters by Mesdames Bosio and Didée, Signori Mario, Graziani, Tagliafico, Zelger, Rossi, and Soldi. In the incidental divertissement, Zina, Delechaux, and Desplaces.

Application for boxes, stalls, and pit tickets to be made at the box-office of the theatre, under the portico in Bow-street; and at the principal music-sellers' and librarians.

MISS ARABELLA GODDARD'S

MATINEE MUSICALE will take place at Willis's Rooms, on Saturday, June 26, to commence at 3 o'clock precisely.

PROGRAMME: PART I.

Quartet in E flat, for pianoforte, violin, viola, and violoncello (op. 53)—Dussek: Miss Arabella Goddard, Herr Joseph Joachim, Herr Goffric, and Signor Patti; grand sonata in A minor (op. 42), first time in public—Frank Schubert, pianoforte, Miss Arabella Goddard; variations on an original air, for tenor and pianoforte, J. Joachim, Miss A. Goddard and Herr J. Joachim.

PART II.

Suite de pieces in F (suite Anglaise), No. 4, J. S. Bach, pianoforte, Miss A. Goddard; grand sonata in A minor, for pianoforte and violin (op. 47), (dedicated to Kreutzer)—Beethoven, Miss A. Goddard and Herr J. Joachim.

Reserved seats, 10s. 6d.; unreserved 7s.—to be had of Miss Goddard, 47, Welbeck-street, and at the principal music publishers at the west end; and of Messrs. Keith and Prowse, Cheapside, City.

RUBENSTEIN, Joachim, and Molique;

Maurer, Deichmann, V. Collins, and Blagrove, will perform at MR. BENEDICT'S ANNUAL MORNING CONCERT, on Monday, June 21, together with all the leading Vocalists of Her Majesty's Theatre. The full programme is now ready. Early application for the few remaining boxes and stalls is respectfully solicited, at the principal libraries and music warehouses; the box-office of Her Majesty's Theatre; and at Mr. Benedict's residence, 2, Manchester-square.

ORGAN PERFORMANCES.

MR. J. HALLETT SHEPPARD will give a series of THREE PERFORMANCES on the Demarara Organ, now standing in Mr. Willis's manufactory, 18, Manchester-street, Gray's-inn-road, on the evenings of Monday, Thursday, and Friday, June 21st, 24th, and 25th. Commence at 8 o'clock. Tickets and programmes to be had at the factory, gratis.

BY COMMAND OF THE QUEEN.—

The GRAND CONCERT for the BENEFIT of the ROYAL ACADEMY of MUSIC, which Her Majesty has graciously signified her intention of honouring with her presence, will take place in St. James's Hall, on Wednesday evening, June 23.

The performance will be supported by the members, vocal and instrumental, of the Royal Academy of Music, and by the most distinguished artists in the country. Vocal performers:—Madame Novello, Mdlle. Titiens, Miss Louisa Pyne, Madame Rudersdorf, Madame Weiss, Miss Messent, Miss Dolby, Miss Palmer, and Madame Viardot; Mr. Sims Reeves, Signor Giuglini, Mr. Harrison, Mr. Allen, Herr Reichardt, Signor Belletti, Mr. Weiss, Mr. Allan Irving, Mr. P. Borda. Under the direction of Mr. Costa, assisted by G. Lucas, the conductor of the Royal Academy Concerts. Principal violins—M. Sainon and Mr. Blagrove, R.A.M.

The programme of the concert will be shortly published. For tickets (to be procured only by vouchers from the ladies patronesses), for the area of the hall, in which Her Majesty will be seated, price two guineas. Tickets for the remainder of the hall, to be procured at the Royal Academy of Music, and at all the principal music-sellers, at the price of one guinea.

CONCERT AGENCY, &c. &c.

Mr. VAN PRAAG tenders his thanks to his patrons and friends for the liberal encouragement he has for some time received, and trusts in future to merit the same. He continues his Agency for Concerts, *Matinées, Soirées, Balls, &c. &c.*, at Mr. Brettell's, Anglo-Saxon Printing-office, 25, Rupert-street, Haymarket, where letters addressed to him will be duly attended to.



WANTED, a good Pianoforte Tuner,

for the country. One who can play the organ preferred. He must be able to do the duty in a parish church respectfully. Applications, with amount of salary required, and references to respectability and competency, to be sent to A.B., care of Messrs. Nutting and Addison, 19, Osunburgh-street, New-road, London.

MR. BENEDICT'S ANNUAL MORNING CONCERT,

under the immediate patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince Consort, Her Royal Highness the Duchess of Kent, and Her Royal Highness the Duchess of Cambridge, will take place at Her Majesty's Theatre on Monday, June 21st, on the same grand scale of former years. Particulars and Tickets may be had at Mr. Benedict's residence, 2, Manchester-square, and at the principal libraries and music arcouses.

MR. CHAS. HALLE begs respectfully

to announce his CLASSICAL CHAMBER MUSIC CONCERTS, at Willis's Rooms, King-street, St. James's, on Thursdays, June 24, and July 8, commencing at 8 o'clock, when he will be assisted by Herr Joachim, M. Sainon, Signor Patti, and other eminent artists. Single tickets, Half-a-Guinea each, to be had at Cramer and Beale's, 201, Regent-street; R. Ollivier's, 19, Old Bond-street; at all the principal music-sellers; and from Mr. Halle, 22, Chesham-place, Belgrave-square.

THE LEVIATHAN PLATFORM

AT Highbury Barn is now open.

Admission, One Shilling—before 7 o'clock, Sixpence.

Conductor, - - MR. GRATTAN COOKE.

M.C., MR. J. BLAND.

Open on Sundays by Refreshment Ticket, 6d.

Musical Publications.

ESTABLISHED 1853.

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NEW ITALIAN OPERAS,

Arranged as PANTASIAS for the PIANOFORTE—viz. Verdi's *Luisa Miller*, by W. Kuhe, Flotow's *Martha*, W. Kuhe; Auber's *Fra Diavolo*, W. Kuhe; Verdi's *Simon Boccanegra*, J. Rummel; and Flotow's *Martha*, by J. Rummel; also Auber's *Fra Diavolo* Solos and Duets, by W. H. Calcott.

London: Published by R. MILLS and SOX, 140, New Bond-street.

"BIRD OF THE SKY."—New Song,

By REGALDI, 13, Margaret-street, Cavendish-square. Post-free, 2s. Published by CRAMER, BEALE, and Co., Regent-street.

Just published, price 5s.,

THE PEOPLE IN CHURCH,

Their Rights and Duties in connection with the Poetry and Music of the "Book of Common Prayer." By JOSEPH PITTMAN, Chapel-master to the Honourable Society of Lincoln's Inn. London: BELL and DALDY, 155, Fleet-street.

NOTICES, &c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of any newsvender in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

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The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred. Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

A *LOVER OF TRUTH* thus writes to us:—"Your reports relating to the society called the — are most discreditable misrepresentations."

If a *lover of truth* will furnish us with his card, and some particulars concerning the society whose name we have for obvious reasons suppressed, we shall be happy to give publicity to the matter and to endeavour to arrive at the real facts of the case, being ourselves exceeding "lovers of truth."

THE MUSICAL GAZETTE

SATURDAY, JUNE 19, 1858.

Few more interesting regal ceremonies have been witnessed in these modern days than our Queen's visit to Birmingham and her inauguration of Aston Hall and Park, as a place of recreation for the "people" of the midland metropolis. Having received a special invitation as journalist of public amusements, we proceeded to Birmingham on Monday evening last, and were thoroughly astounded at the transmogrification which the town had undergone. Barriers and platforms were erected throughout the streets which were to be honoured by the Royal procession, huge poles sprung up in every direction and straightway literally burst into flower (so lavish were the decorating denizens of the town of floral festoons), and banners of all friendly nations were already seen waving in positive profusion. Shops were not only shut up, but strongly barricaded, and all things gave sign of an impending popular invasion. "Unaccustomed as we are to public" excitement of so intense a nature in London, we began to wonder and speculate why all this fuss should be made at no considerable distance therefrom, but we soon discovered that it was the first visit that had been paid by an English Sovereign to Aston Hall—the real focus of excitement—for more than 200 years, and we believe we are right in affirming that it was the first time Birmingham, in anything approaching its present position, had been honoured with a Royal presence. Under such circumstances, flowers, festoons, poles, barriers, illuminatory devices, and triumphal arches were not to be wondered at, and, when we learnt that a grand reception was to be accorded to Her Majesty in the magnificent Town-hall of Birmingham, as she was en route from the railway-station to Aston Park, a sensible diminution of our astonishment commenced, only, however, to be re-aroused on the morrow, for never did scenes so thoroughly beggar description as those we witnessed. Long before the hour appointed for Her Majesty's arrival at Birmingham from Stoneleigh Abbey, where she had been honouring Lord Leigh with a short visit, every place likely to command the faintest glimpse of the Royal procession was occupied, and the favoured streets presented a most animated appearance. The unanimous determination to give the Queen the best possible welcome was not the least striking feature in the arrangements. The inhabitants of whole streets resolved themselves into committees for carrying out decorations &c., which should have an air of uniformity, and the result of their deliberation and good feeling was most gratifying, and must have struck Her Majesty forcibly. Thus, instead of meagre and scattered devices, in which those who fancy them-

selves loyal will sometimes indulge, there were poles erected at fixed intervals along the pavement of each street, and elegant festoons were run from pole to pole both across the street and along the pavement, without obstructing the view from the houses. Nor were festoons the only decoration; flower baskets, evergreens, and banners were brought into play, and the occupants of each house displayed in addition, according to their own taste, so that the procession streets presented the gayest and completest appearance imaginable. Triumphal arches, which are no trifles to design or erect, were in abundance, some streets having one at each end. The most magnificent was at Gosta-green, where the gunmakers had determined to make a good exhibition of their craft, employing arms in the devices to the amount of £4000.

The interior of the Town-hall presented a gorgeous and brilliant *coup d'œil*, and clearly indicated that great artistic skill had been brought into operation. A graceful and very pleasing effect was obtained by gilding the open metal work in front of the galleries, which was rendered still more conspicuous by the introduction of maroon cloth along the inner sides. The floor was entirely covered with a Brussels carpet, of the same pattern and make as the one used in the House of Lords. Upon this carpet a second one was laid along the centre of the floor, designed and manufactured expressly for the occasion, and upon which Her Majesty advanced to the throne. A *dais*, with an elliptic front, twenty feet by twelve feet, approached by three steps, carpeted with rich velvet pile, was placed immediately beneath the organ gallery, and over it a canopy of the most enriched and gorgeous description. It was in the form of a dome, seventeen feet wide, twenty-four high, supported by gilt columns. The curtains were of purple velvet, and the apex of the dome was surmounted by plumes of white and crimson ostrich feathers. Supported by two emblematic figures in front was a beautifully-wrought shield, bearing the letter "V," surmounted by a regal crown. The Royal Standard, and the flags of all nations in alliance with England, were grouped at the back of the canopy, which was lined with rich white silk, displaying the Royal arms in gold in the centre. Three chairs were placed upon the *dais*, that intended for Her Majesty being most richly gilt and covered with gold embroidery upon a crimson ground, and bearing the Royal arms. With a view to accommodate a larger number of ladies than the building would ordinarily contain, temporary galleries were erected beneath the side and great galleries. There were two rows of seats in each, covered with crimson cushions, and the flooring with crimson cloth, and the back draped with turkey-red cloth.

Fabulous prices were paid for seats in the Town-hall, as it was understood that Her Majesty would receive addresses from the Mayor and Council, and reply thereto, and it was also shrewdly guessed that the honour of Knighthood would be conferred on the Mayor, a gentleman most highly respected, and who had been indefatigable in his efforts to obtain a Royal visit, and to secure the heartiest possible reception to the Queen. The prospect of these little ceremonies added much to the interest and excitement produced by the fact of the mere presence of Royalty, and we were not astonished to find the Town-hall literally crowded with a fashionable assembly, and curiosity and eager expectation marked upon every countenance. Soon after 11 o'clock the Festival Choral Society, who occupied two sides of the orchestra, sang a piece of Mendelssohn's, and subsequently the "Hallelujah" chords from *The Messiah*, accompanied on the organ by Mr. Stimpson. This was as refreshing to musical ears unaccustomed to hearing provincial choral performances, as breathing the same air with Royalty could be to

those who had never looked upon a queen. It might be presumed that such a composition as Handel's greatest "Hallelujah" would be familiar to every member of the society, and that it would be correctly rendered, but the astonishing precision with which all points were taken up, the fine tone of the voices, and the magnificent *ensemble* produced by a careful balancing of the parts, were too striking for us to allow them to pass without a tribute of warm praise. The attack of the whole choir at the words "The kingdom" was wonderful. There is no difficulty about this point, as every one knows, and, as we said before, every member of the choir must know the chorus by heart, but we never heard a burst of choral sound in London that claimed such notice for precision combined with preservation of quality of tone. The occupants of the Hall rose and remained standing during this performance, which it is much to be regretted did not take place in the presence of Her Majesty. For that gracious lady was only reserved the National Anthem, of which she must have been weary long ago. Her Majesty seemed much struck with the fine proportions and tasteful decorations of the Hall, of which she took a rapid survey while "God save the Queen" was being sung. The civic ceremonies consisted of addresses to Her Majesty and H. R. H. the Prince Consort, to each of which graceful replies were made, the Knighting of the Mayor, and the presentation of the Aldermen who moved and seconded the addresses, with the members of the town council, who were severally introduced to Her Majesty. The Mayor,—now Sir John Ratchiff,—and the Aldermen had the honour of kissing hands. These matters concluded, Her Majesty left the throne and proceeded down the Hall amidst a grand burst of cheering, all the more hearty from long suppression. Her reception as she subsequently passed through the town was such as befitted a Sovereign so honoured and beloved, and such as must have given her the highest gratification from its universal warmth. We now betook ourselves hastily to a portion of the Aston Road where we imagined one of the heartiest and most interesting demonstrations would take place; and we were not disappointed. On arriving at the spot to which we refer, we found the sides of the road completely occupied for a considerable distance with the children of the various schools, to the number of nearly 50,000, with distinguishing banners, and with instrumental bands, and conductors, placed at intervals. The tiers of seats for their accommodation rose high into the air, and the Royal cortege emerged suddenly from the crowded streets upon these enormous parallel lines of juveniles to the strains of the National Anthem, which pealed forth from their tiny throats with a vigour that can scarcely be imagined. Taken either as a spectacle or an audible ebullition of national feeling, it was both imposing and affecting. We shall never forget the scene presented to our view when the National Anthem ceased, and these densely occupied platoons of children broke out into continued cheering and waving of handkerchiefs.

The scene inside Aston Park was no less exciting than that afforded in the various parts of the town, and had the advantage of being picturesque. Aston Hall is approached from the town by a splendid avenue of chestnuts and elms, and this was lined with crowds of anxious spectators, for whose accommodation extensive platforms had been erected. Profuse decoration and triumphal arches were here likewise the order of the day. On arriving at the Hall Her Majesty took luncheon, which was served in thoroughly old English style, in keeping with the character of the venerable edifice which she had come to inaugurate for the people.

This noble building, according to the description given of it by

Davidson, in his valuable "History of the Houses of Aston," is built in the form usual with edifices of the period,—a centre and two wings, emblematic, it is supposed, of the initial letter of Queen Elizabeth. The noble pile is so constructed that from the Church-lane and Turnpike-road a most commanding view is obtained. On each side is a small square building, connected with the wings by a wall having an ornamental coping. The chief peculiarities of the wings consist of two large embayed windows to the front, with their pinnated parapets and the lofty towers, surmounted by closed ogee roofs of a dome-like character. Each of the towers has an entrance on the ground floor, consisting of a square panelled door, under a semi-circular arch, enriched with a large shell ornament, and flanked by flat shallow fluted pilasters, narrowing to the base. The ornamental curved gables of the wings, combined with the various groups of octagonal chimneys, give a picturesque appearance to the entire edifice. The doorway consists of a semi-circular arch, with fluted columns, supporting an entablature, above which is an ornamental panel, flanked by two scroll ornaments, and surmounted by a shield on which are emblazoned quarterly the arms of Holte, Castells, Maidenich, with Grimsarwe and Willington. The panel bears the following inscription:—

"Sir Thomas Holte, of Doddleston, in the county of Warwick Knight and Baronet began to build this House in April anno Domini 1615: in the tenth year of the reign of King James I. England &c. And of Scotland the one and fiftieth and the said Sir Thomas Holte came to dwell in this House in May anno Domini 1631: in the seventh year of the reign of our Sovereign Lord King Charles, and he did finish this House in April anno Domini 1635: in the eleventh year of the reign of the said King Charles.
A.D. 1635."

Connected with each wing by a wall, is a small square building of two stories, appropriated as residences for the falconer and gardener. A door in the south connecting wall leads into the garden: a gateway in the north one opens into the courtyard appropriated to the domestic offices. The view of the Hall from the garden on the south side is very beautiful. The most prominent feature is the projection in the centre, containing the windows of the Chapel and the large ones in the Great Drawing Room. Adjoining the Great Drawing Room and over the East Colonnade are the King's Bed Chamber and Dressing Room. To the west is Lady Holte's Drawing Room—the wall of this room still bears traces of the attack in 1643; the probable spot where the besiegers erected their battery being an eminence about 240 yards from the Hall, and exactly opposite the room. The west front has in the centre a small glazed porch, forming an entrance from the Saloon, and four windows on each side lighting the suite of rooms beneath the long gallery. The whole of this lower part of the building is mantled with ivy. Above the rooms, five in number, is the Long Gallery, which is lighted by five windows, the central one and a portion of the adjoining wall slightly projecting, and having niches—one on either side—containing statues of David and Solomon. The centre portion of the North front of the building projects slightly beyond the Long Gallery. The Rooms on the first floor are the Blue Room, Chinese Room, Lady Holte's Bed Room, and the Boudoir. The total number of rooms, including out-houses and farm-buildings, as mentioned in the catalogue of the sale of the furniture in 1817, is 102, the Chapel not being included in the list.

The last Sovereign of England who visited Aston Hall was Charles I., A.D. 1642. In the great struggle which at that period convulsed the kingdom, the people of Birmingham, (though numbering not more than 6,000) took an active part. In October, 1642, Charles, on his way from Shrewsbury to Banbury Castle, called at Aston Hall, and claimed the hospitality of its owner, Sir Thomas Holte. The loyal old baronet received the king with

besting honours, but—according to a tradition that has ever existed in the Holts family—the Parliamentarians, hearing of the King's stay at the Hall, mustered to the number of 1,200 and attacked the mansion. The besiegers were determined, and the marks of the cannonading are still impressed upon the walls. The room where Charles was supposed to be was the special object of attack. For nearly three days the inmates gallantly withstood the assault, but worn out at length, they surrendered their fortress on the 28th. The fine Hall was immediately plundered—the family papers scattered to the winds, and the owner of the mansion himself made prisoner.

After luncheon, and the presentation of an address from the interim managers of Aston Hall and Park, Her Majesty advanced to the front of a long balcony which had been erected, commanding one of the most beautiful views of the surrounding country, and through Sir Francis Scott, the chairman of the above, pronounced the park open, an announcement which was received with loud cheering from a large concourse of persons assembled round the Hall, and accompanied with the roar of artillery, and the strains of the National Anthem from the united bands of the Grenadier and Second Life Guards. The carriages were then brought round to the quadrangle, and, with an escort of the 10th Hussars, the royal party returned down the avenue. This was a scene peculiarly English and picturesque. It wanted but ancient costumes and the air resounding with madrigals to have rendered it truly Elizabethan. By the bye, where were the Festival Choral folks? There certainly should have been some madrigals on the terrace when Her Majesty came on to the balcony. "Long live fair Oriana" would have created remarkable excitement, and would have been a charming addition to the varied incidents of the day. Mr. Mason, who kindly undertook the musical arrangements at the Town-hall, of which we have spoken so highly, ought to have had an opportunity of displaying his forces in the old English madrigal. It was a rather grave omission, and one which worried us rather, for we were in a rather romantic and associative state all day, and should like to have had everything in keeping with the peculiar character of this good old hall.

After Her Majesty's departure, the building was thrown open to the holders of special tickets. Most of the rooms are already occupied with choice specimens of Birmingham manufactures, chiefly consisting of arms, works in iron and pottery, superb specimens of electro-plating, *papier maché*, and glass. Places in the interior of the building which have received hard and evident knocks from cannon-shot, during the siege of 200 years ago, are reverently preserved. The Park, when the purchase is completed, will consist of upwards of 100 acres of land. That already secured, and which has been obtained by the exertions of the townspeople, who have taken shares, and have been assisted by donations amounting up to the present time to £24,000, embraces 43 acres, including the magnificent avenue to which we have already referred, and a very fine sycamore avenue at right angles to it, and adjoining the terrace. Verily, the "people" of England are a great institution.

During the afternoon the regimental bands above mentioned, together with two others, the 36th and some regiment whose number or title did not transpire, played selections of music to the great delight of the multitudinous assembly who were most picturesquely grouped on the slopes of the park. Towards evening the band of the 2nd Life Guards came in for a perfect ovation. The "people" were getting wound up to perfect ecstasies of delight with their clever playing, and a capital performance of "Robert, le que j'aime" was encored. After the repetition of

the *aria*, the band were leaving the platform for refreshment, but the audience clamoured loudly for them to come back, calling for "The British Grenadiers." The musicians good humouredly complied, though nearly all of them had left the orchestra, and the favourite British March was received with the most enthusiastic acclamations. This sort of scene was repeated more than once before nightfall. Such excitement and enjoyment, coupled with the most perfect order and sobriety, we never witnessed. At dusk the sycamore avenue was profusely illuminated, and at either end of the terrace were the initials V. A. and V. R. in gas, which, rising erect without relief, had a most beautiful and striking effect. Between 10 and 11 o'clock a liberal and magnificent display of fireworks took place, and the company gradually dispersed, though it was past midnight ere there was a sensible diminution of the festive throng.

On returning to the town the brilliancy and novelty of the illumination surprised us. In one of the streets large coronals of gas were suspended over the roadway, similar to those in our St. James's Hall, but of much larger dimensions. The effect was very startling, and of course particularly successful as regarded the diffusion of light.

We have yet left much unsaid concerning the Queen's visit to Birmingham and her inauguration of Aston Hall and Park, but we have transgressed our narrow limits, and must rest contented with having recorded thus briefly scenes which neither Her Majesty herself nor any who witnessed them are likely to forget.



The following music has been performed at the Palace during the week:—

By the band of the Royal Horse Guards:—

March	Kühner.
Overture	Blackman.
Yalse, "Tanz Perlen"	Gungl.
Selection, <i>Rose of Castile</i>	Balte.
Galop, <i>Leviathan</i>	D'Albert.

By Her Majesty's private band:—

Overture	Halevy.
Terzetto, <i>Azor and Zemira</i>	Spohr.
Pas Redouble	Delors Bright.
Selection, <i>Silvana</i>	Weber.

Metropolitan.

MR. HENRY LESLIE'S CHOIR.

The eighth concert of the season was given at St. Martin's Hall yesterday week, and was much better attended than the crowd of musical entertainments at the present season might have led one to expect. The programme was comprised of works new to a "choir" audience, and, amongst them, some that were novelties to the world at large. For instance, Mr. G. A. Macfarren contributed a setting of "Orpheus with his lute," Mr. Remy a part-song, "The dawn of day," and Mr. Henry Smart a "Spring song." The first of these, as far as we could judge from a single hearing, is a very artistic composition, and decidedly the best of the three, though there is a rapid repetition of the words "In sweet music" which is strikingly ugly. "The dawn of day" is a very smooth and simple affair, but is tender and pleasing, and these characteristics, together with some thoroughly perfect singing secured it the first encore. Henry Smart's composition disappointed us. It is charmingly constructed, but it is Mendelssohn all over, and furthermore reminds the hearer of one of that composer's part-songs on the same subject. The other encores were awarded to Morley's madrigal "My bonny lass" and Billow's ever-charming duet "Come, see what pleasure is

our plains abound," or, as the soprano pronounced it on this occasion, "Come, see what pleasures in our plains abound." Miss Anne Cox, who played *soprano* in this matter, is no singular offender, though she certainly appeared singular from the fact of the other voices (Messrs. Lester, Taylor, Harries, and Stroud) pronouncing their words like Englishmen: there is an unfortunate growing propensity to a mutation of the legitimate and proper sound of the vowels. It may even be heard in the Italian language by any one who will go to Her Majesty's Theatre and listen attentively to Signor Beneventano, and in the English concert-rooms the peculiarity may be observed in too many instances by more than half.

There was a good sprinkling of madrigals in addition to Morley's, we had Luca Marenzio's "Fair May Queen," Palestrina's "April sweet month" (hitherto the exclusive property of the Western Madrigal society), Benet's "All creatures," one of the quaint compositions glorificatory of good Queen Bess, and Wilbye's "Sweet honeysucking bees." This last was a veritable triumph in the shape of choral execution, and elicited the approval it so richly merited. It is about the most difficult composition of any class which the choir have yet attacked, and they have twice or thrice been repulsed in their efforts to carry it. On this occasion they turned out conquering heroes and heroines, and they will please to consider themselves crowned with imaginary laurel. Hatton's "Summer Eve," a gem of a part-song, was sung to perfection, and his "Hunt is up" was done fair justice to. The unity with which Mr. Leslie's choir sing was remarkably exemplified in this latter piece, in which the voices hurried one small phrase, without producing the slightest effect upon the perfection of the *ensemble*. It might have been naturally expected that any tendency to acceleration on the part of some of the voices would have caused at least a slight straggling, but they went together as one voice, and as if animated by one spirit.

A motett by Hauptmann, "Evening Prayer," was a pleasing feature. The *soli* parts were done by Miss Van Noorden, Miss Cazaly, Mr. Regaldi, and Mr. Stroud, with Mr. J. C. Ward at the organ. Before Mr. Costa wrote his quartett, "Hear them Lord" (*Elis*) he had heard this "Evening Prayer." The resemblance is particularly striking in some points. Battishill's glee "Amidst the myrtles" was smoothly sung by Miss Fosbrooke, Mr. Heming, Mr. Cleather, Mr. Urling, and Mr. Mathews, and Beale's "Go, rose," by Messrs. Heming, Coleridge, Bushby, and Pownall. Mr. Heming who possesses an organ of a lovely quality that many a professional vocalist would sigh for, was not in very good voice, but the glee went very well, and was very favourably received.

Miss Cazaly and Miss Hemming played the *dvo* for two pianofortes by Mendelssohn and Moscheles on the Gipsies' March in *Precious*. The execution was no doubt correct, but it was rendered very indistinct from the fact of every variation except the *andante con moto* being taken much too fast, the excepted variation being as absurdly too slow. We shall hope to hear the young ladies play it again some day, taking heed to this our advice.

ST. MARTIN'S HALL.

Mr. Hullah gave a concert of miscellaneous character here, on Wednesday evening last, at which the Misses Banks, Palmer, Fanny Rowland, and Freeth, and Mr. Santley assisted. There was a chorus, consisting as usual of the members of his upper classes.

The first part was devoted to sacred music, and included some very fine compositions, viz.: Crotch's "Methinks I hear the full celestial choir," a motett for female voices; "Laudate Pueri," by Mozart, and Mendelssohn's second Psalm. Mozart's motett was the best piece of execution, Miss Banks, Miss F. Rowland, and Miss Palmer taking the *soli* parts. It is not from any feeling of gallantry that we assert that the *alto* and *soprano* of Mr. Hullah's chorus are unmistakably superior (as regards quality of tone) to the *tenors* and *bass* of that choir. Is it not in Mr. Hullah's power to remedy this, by selecting without reference to first or second "singing school"? The 3-8 or 3-4 movement (we forget which) of Mendelssohn's Psalm, to the words "Thou shalt dash them," wanted more vigour and fire. The double quartett and chorus "Kiss ye the son," a charming movement, went very well. The "Gloria" to this psalm (which by the bye we think is a canon in 2) is rather more clever than graceful.

A bass solo and chorus, for male voices, by Gounod, called "Nazareth," was very effective and was rapturously encored. We imagine the point is where the chorus is introduced, which has a very solemn and monkish effect. The solo, which was well sung by Mr. Santley, is devoid of originality, and is somewhat monotonous.

In the second part the chorus sang some part-music very creditably, though the defects beforementioned were more apparent, as they were unaccompanied. Miss Freeth played during the evening a sonata of Beethoven's, in E and Miss Banks sang a clever song of Mr. Hullah's, which was encored. Upon the composer's taking his seat at the conclusion of the encore, to conduct the ensuing chorus, he was cheered to his heart's content by the audience and orchestra—a pleasing tribute to this gentleman's talents and energy. The room (owing no doubt to the hot weather) was not so full as could be desired.

MISS DOLBY AND MR. LINDSAY SLOPER'S CONCERT.

Miss Dolby and Mr. Lindsay Sloper have brought their admirable series of chamber concerts to a close. The last *soirée* took place on Monday, the 14th instant, when the large room at Willis's was filled with a brilliant audience. It was a severe struggle between the hot weather and the art, but the latter had the mastery. The programme consisted of—

PART I.

Trio, in B flat major, op. 97, for pianoforte, violin, and violoncello, Mr. Lindsay Sloper, M. Sainton, and M. Pague	Beethoven.
Song, "O Sacred Oracles of Truth," Miss Dolby	Handel.
Chaconne for the pianoforte, Mr. Lindsay Sloper	Handel.
Duett (MS.), "Memories," Miss Dolby and Mr. Sims Reeves	Lindsay Sloper.
Solos, Violoncello { Melody, <i>Rosamunda</i>	Schubert.
{ Tarantella	Auber.
M. Pague.	

PART II.

Concertante Duett in F minor, op. 33 (dedicated to Spohr), for pianoforte and violin, Mr. Lindsay Sloper and M. Sainton	Kuhlan.
Songs, "Serenade" and "Farewell," Miss Dolby	F. E. Bach.
Song, "When the moon is brightly shining," Mr. Sims Reeves	Molique.
Solos, pianoforte, Mr. Lindsay Sloper	Stephen Heller.
National Songs, Miss Dolby.	

The first *morceau* was a musical treat of the very highest order: played by Messrs. Sloper, Sainton, and Pague, it had the advantage of the very best representation, and the exquisite development and adaptation of the three instruments received full justice from the above-named gentlemen. The *achoro* was beautifully played, and the *andante cantabile*, a perfect melody for all the instruments, was inimitable.

The sacred song of Handel adds one more to the list of neglected beauties which have been resuscitated by Miss Dolby. The great vocal attraction of the evening was Mr. Sloper's duett. The words are by Mr. H. F. Chorley. The duett portion is by no means up to the standard of the rest of the composition. The solos are admirable in the extreme, and the accompaniments throughout are most judiciously adapted. Mr. Sims Reeves, who sang the tenor, was in his finest voice, and having some misanthropical "business" to do displayed his grand power of declamation to the utmost. Mr. Sloper's performance deserves high commendation, particularly the *chaconne* of Handel: the perfect rhythm with which the great contrapuntist delighted to characterise his compositions, is fully appreciated by this gentleman. M. Pague played his two solos very finely: the latter (the dance of the populace, from *Mazurka*) was capital.

The two songs of Mr. Bach's writing deserve notice for melody and tasteful arrangement: they were rendered by Miss Dolby with the greatest beauty and pathos. We would rather have heard Mr. Sims Reeves in a higher-class composition than "When the moon," and we do not think two performers of the stamp of Messrs. Sloper and Sainton are justified in producing the op. 33 of Kuhlan, whoever that worthy may be. Miss Dolby ended the performance with "Katie's letter" and "The hundred pipers," sung in a manner that is familiar to all our readers, and probably has been so for some time; and we hope it long may be.

NEW PHILHARMONIC CONCERTS.

The fifth and last concert of the season took place on Monday last at St. James's Hall, and attracted a very large audience, in spite of the extreme heat of the weather, which was really sufficient to deter the most enthusiastic lover of music from venturing into a crowded room. The programme was as follows:—

PART I.

Overture, <i>Medeia</i>	Cherubini.
Concerto in G minor, pianoforte and orchestra	Dussek.
Sonata, No. 5, violin	Bach.
Symphony Eroica, in E flat, No. 5	Beethoven.

PART II.

Overture, <i>Oberon</i>	Weber.
Duet, "Schönes Mädchen"	Spohr.
Romance in F, for violin and orchestra	Beethoven.
Overture, <i>Ruy Blas</i>	Mendelssohn.

This was essentially a *connoisseur's* programme, and went a long way towards making up for the extraordinary selection of music at the preceding concert, when the whole evening was suffered to pass without a symphony, which, at such a concert, was as bad as having bread sauce at dinner and dispensing with the partridge. Our London notions of Philharmonic concerts, whether "Old" or "New," are that they are entertainments of the highest class, and that at each concert at least one of the greatest instrumental works (symphonies) is represented. The New Philharmonic, in giving only one symphony in each evening has acted with wisdom, and has set a good example to its more antiquated contemporary; but, in allowing a single concert to take place without a single symphony, has acted so insipidly that the goodness of the programme under notice scarcely atones for the inconsideration.

The concerto of Dussek was one of the finest of even Miss Goddard's performances. Some good people present, who are great partisans of a certain Russian executant, and who are sluggish in the acknowledgment of the merits of our talented young Englishwoman, were positively converted, to a certain extent, and were forced to admit that, if Herr Rubinstein was the king of pianists, she was assuredly the queen. This was a decidedly "complimentary admission" to obtain from musical bigots. The sonata of Bach—which was performed for the first time in this country—is a composition of relentless difficulty, and, with the exception of the last movement, which is somewhat trivial, possesses great beauties. Bach's music for stringed instruments, whether singly or in combination, is both striking and expressive; and we trust that so great a composer will be henceforth known by more than his fugues for the organ or pianoforte. Herr Joachim's execution of the sonata was a perfect marvel. To render such a fugue as is here assigned to this instrument, in its integrity, must be a perfect astonishment to any one who can comprehend its difficulty. The same distinguished artist's performance of Beethoven's *rondo* was surprisingly beautiful.

The *sinfonia eroica*—one of the broadest and grandest of the nine—was capably performed, and the overtures were rendered with much precision and spirit. Dr. Wyld must, however, be careful not to carry his steadiness in beating to an extreme. The opening of the *Oberon* overture was either much too slow, or we have formed an entirely wrong conception of the work. From the perfectly grand reading of the first movement, the fantastic little phrases for the flutes were deprived of their light and "patterning" character.

Why Madame Rudersdorff and Herr Reichardt could not each be assigned a song we are at a loss to conjecture. The first part required a little relief. Herr Reichardt, by the way, is not singing so well this season; he has got into a habit of sudden *fortes* and *pianos*—a sort of *ροκναλοισθιο-βαλασση* style of cantation—that the sooner he gets out of the better we and all his hearers shall be pleased.

Dr. Wyld conducted throughout in a most satisfactory manner, and was very warmly received. To this gentleman our tribute of praise is due for the manly way in which he has come forward and declared his intention of carrying on single-handed an annual series of concerts which, from disagreement or some circumstance or other, could not have been continued under the old piece of a "Society." Entertainments offering such advantages to the musical profession, a concert in every way of the highest class being accessible for a very moderate sum, deserve a large amount of support, and we are pleased to hear that the

result of the present season is satisfactory to Dr. Wyld. In the preface to each book of words Dr. Wyld thus creditably expresses himself:—

"The Director emphatically disclaims antagonism to any musical society. His object is to promote, or to help to promote, the progress of the Musical Art; and this he feels certain cannot be accomplished by any one society, however lofty its aim, available its means, or powerful its support. In perfect brotherhood of emulation, then, without rivalry, and without contention, the Director intends to carry on the New Philharmonic Concerts, satisfied, from the large increase of the subscription list for the present year, that he is but complying with the requirements of the age."

CRYSTAL PALACE.

The Crystal Palace is now presenting all its attractions to the metropolitan and provincial visitor. On the 10th instant it attained its fourth anniversary, and most certainly its growth and vigour are remarkable in comparison with its juvenility. The vocal and instrumental concerts given on alternate Fridays, have been highly successful, and will be continued during the remainder of the season. The display of the grand Water-works will be repeated on several other occasions during the summer, which will be duly announced. The grounds of the Palace are now in the very best condition; the beds of flowers in the Terrace Gardens, and the vases filled with Geraniums in full bloom, present a scene of beauty which is nowhere else accessible to the public. The great musical event of the season is fixed for the 2nd of July, and will consist of a Grand Demonstration of the Great Handel Festival Choir, with full orchestral and military bands to the number of 2500. The Choir will be reinforced by about 200 selected voices from the Bradford Choral Association—an institution of high repute—and by deputations from many provincial and continental societies, forming in the aggregate a chorus of unrivalled excellence. The instrumental music will be on a corresponding scale of excellence and efficiency. The stringed and wind bands of the Crystal Palace will be strengthened by the addition of those of the Royal Italian Opera, the Sacred Harmonic Society, and the Amateur Musical Society, and also by the full Military Bands of the Grenadier and Coldstream Guards. The programme for the 2nd of July is as follows:—

PART I.

Chorale, "The Hundredth Psalm"	Tallis.
Chant, "Venite, exultemus Domino"	Tallis.
Trio, "Lift Thine eyes"	(Elijah) Mendelssohn.
Chorus, "He, watching over Israel"	(Eli) Handel.
Chorus, "When his loud voice"	(Eli) Costa.
Chorus, "The Lord is good"	(Eli) Mendelssohn.
Quartet and Chorus, "Holy, Holy, Holy"	(Elijah) Mozart.
Motett, "Ave verum corpus"	(Eli) Costa.
Song and Chorus, "Philistines, hark!"	(Eli) Costa.

PART II.

Chorus, "Oh, the pleasures of the plains"	(Acis and Galatea) Handel.
Part-song, "Farewell to the forest"	Mendelssohn.
Chorus, "To Thee, O Lord of all" (Prayer—)	Rossini.
Mosé in Egitto)	
Trio and Chorus, "See the conquering hero comes"	(Judith Maccabeus) Handel.
Solo and Chorus, "Calm is the glassy ocean"	(Idomeneo) Mozart.
Chorus, "Hear, Holy Power"	(Prayer—)
Masaniello)	Auber.
Song and Chorus, "God save the Queen."	

The concert will be conducted by Mr. Costa. Madame Clara Novello and Mr. Sims Reeves will sing, and Mr. Brownsmith will preside at the Great Handel Festival Organ. This musical treat will be available to season-ticket holders, who it must be acknowledged, will, during the present year, receive far more than the value of their subscription. They are to be excluded only from the six concerts of the Royal Italian Opera Company, now in progress; but even to these, a liberal arrangement on the part of the Directors enables them to have access by an almost nominal addition to their payment for the year. The Picture Gallery, the forthcoming Shows of Poetry and Singing Birds, Archery, Cricket, and other attractive features, present altogether an almost unlimited source of enjoyment to the visitor to the

Crystal Palace, and this, by the system of Excursion Trains from all parts of the country, which is now in daily operation, is as available to the provincial visitor as to the resident in the metropolis.

The fourth of a series of vocal and instrumental concerts took place yesterday. The vocalists were Madame Clara Novello, Madame Viardot Garcia, Mr. Sims Reeves, and Herr Pischek.

The band, under the direction of Mr. Manns, played Weber's overture to *Euryanthe*, Meyerbeer's "Torch" March, the Priest's March from *Athalie*, and Berlioz's Overture, *Les Francs Juges*. Madame Novello sang "Robert" and joined Madame Viardot in Rossini's duett, "Serbami ognor." This latter lady sang "Casta Diva" in fine style.

The following is the return of admissions to the Crystal Palace for six days, from June 11 to 17:—

	Admission on Payment.	Season Tickets.	Total.
Friday June 11 (7s. 6d.) ..	1,195	2,757	3,952
Saturday " 12 (2s. 6d.) ..	1,986	1,942	3,928
Monday " 14 (1s.) ..	5,263	571	5,834
Tuesday " 15 ..	4,903	570	5,473
Wednesday " 16 (7s. 6d.) ..	3,131	7,728	10,859
Thursday " 17 (2s. 6d.) ..	4,047	894	4,941
	20,523	14,462	34,987

THE MISSES M'ALPINE'S CONCERT.—This came off at Hanover-square on Monday evening. The performers were, in addition to the sisters Madame Gassier, Miss Augusta Manning, Messrs. Reichardt, Allan Irving, and Richard Deck. Instrumentalists—Miss Binfield Williams (pianoforte), Herr Lidel (violinello), Herr Jansa (violin). Beethoven's trio for pianoforte and strings (No. 1. op. 70) was well played by the above instrumentalists. In Benedict's concertino Miss Binfield Williams's brilliant and flexible touch was equally visible. We wish we could add that the delicacy and finish of her playing were equal to its other qualities. It is only justice to add that her nervous irritability was painfully visible during the performance of the solo. The fair artist is said to be a person of invincible industry and perseverance, and the late great and undoubted improvement in her playing is proof enough of it. A little more application, especially directed to the removal of the above defect in her touch, and she may hope for a leaf or two at least, from the ethereal shrubbery whence the inimitable Arabella has received her laurel. After Beethoven's trio, came a scena of Mazel, by Herr Deck, and after that, a cavatina of Mariani nicely delivered by Miss Augusta Manning. Then came the fair *beneficiaires* with Balfe's naive and sparkling duett, "Trust her not," which, in spite of its length and many repetitions, was endured, although the vocalists declined to accept the honour. After Herr Lidel had taken a turn with his violinello, of which he availed himself with his wonted ability and success, Miss M'Alpine sang Weber's "Softly sighs," in which she displayed a power and quality in the upper notes of her voice which we were not aware that it possessed. Langton Williams's ballad, nicely delivered by Miss Margaret M'Alpine, is a piece of smooth and fluent commonplace—nothing more. The vocalist made a better choice in Donizetti's graceful "Tyrolienne" from *Bely*. Four Scotch duetts were excellently delivered (in duplicate) by the sisters. Rossini's duett, "quis est homo (*Sabat Mater*), and a feeble ballad by W. H. Clive, sung by the elder Miss M'Alpine, completed the *beneficiaires* contributions to the programme. Madame Gassier's singing of "Una voce" and "Venez-no's waltz" needs no comment, and for once, we will leave Herr Reichardt in the same predicament for the same reason. Mr. Allan Irving's best effort was the Scotch ballad, "The flowers of the forest." In his choice (if not in his singing) of Mercadante's scena he was less fortunate. The room was well attended.

CONCERT BY THE BLIND AT HANOVER-SQUARE.—The performance of the pupils of the School for the Indigent Blind, on Saturday evening last, attracted a large audience, who appeared much interested with the efforts of these unfortunate, though clever performers. The whole concert showed that considerable

pains had been taken to instruct them, and the result to the audience was little short of marvellous, and to those who had the management in bringing it about highly satisfactory. One of the most effective sights in London is, without doubt, the annual assemblage of the charity children in St. Paul's Cathedral; and next to that in impressiveness is the touching and affecting scene presented last Saturday at Hanover-square by the Blind School. We are not aware whether this is an annual performance, but we should imagine that few could resist the appeal made to their generosity by the spectacle presented in the musical efforts of these poor sightless members of the community. We hope that a large sum was added to the funds of the institution. The programme included Handel's Coronation Anthem, "Zadok, the priest," Beethoven's "Hallelujah to the Father," "He watching over Israel" (Mendelssohn), "Achieved is the glorious work," from *The Creation*, "O hills, O vales," and the chorus from Haydn's *Seasons*, "Come, gentle Spring,"—all of which were sung with a correctness and precision that was surprising. The accompaniments on the organ were played by Elizabeth Harley, Alfred Adams, and J. Nickinson,—all formerly pupils of the school, and now assistant teachers therein. One little girl, with a sweet voice, sang "Jerusalem," from *St. Paul*; and an adult pupil sang "Lord God of Abraham." A blind young man, with a tenor voice of remarkable compass, sang, in an effective style, "Deeper and deeper still." The instrumental portion of the concert comprised a pianoforte fantasia of Thalberg's, played by Master Summers, who displayed a perfect command over the instrument, which was peculiarly apparent in the clearness and rapidity of his touch, and De Beriot's violin concerto, No. 1, excellently played by Master Joseph Hine, and accompanied by Miss Ada Thomson: these two young musicians will, no doubt, eventually become accomplished performers. Picco performed a solo on the "Tibia," and, being encored, set down to the pianoforte, and accompanied himself with one hand—holding his tiny instrument to his mouth and playing thereon with the other. The overture to *Figaro*, the march from *Athalie*, and the march from *La Favorita* were played under the direction of Mr. R. Porteous and Miss Barnard by the instrumental band of the school; also an instrumental movement, composed and conducted by J. Parkes, the blind violinellist of the band. The chorus consisted of about forty members, and the band of about the same number. Mr. W. H. Monk was conductor.

MISS LAURA BAXTER gave an evening concert at the Hanover-square Rooms on Thursday, assisted by Madame Persiani, Mr. and Mrs. Weiss, Miss Matilda Baxter, Mr. Sims Reeves, Mr. Richardson, Mr. H. Blagrove, Signor Piatti, and the gentlemen of the Vocal Association. Miss Laura Baxter, who has recently been exchanging some of her notes for Australian gold, possesses a contralto voice of great power and compass, and very equal in its range, so equal as to render it almost a matter of doubt whether it should not be classed as a mezzo-soprano. She sang Mozart's "Voi che sapete," the ballad "Home, sweet home," and joined Madame Persiani in the fine duett from *Tancredi*, "Fiero incontro," and was loudly applauded in each, the English ballad producing an obstinate demand for repetition. Miss Laura Baxter's facility of vocalization was amply exemplified in her share of the very florid duett we have just mentioned; but the chasteness with which Mozart's aria was rendered, and her quiet and expressive singing of "Home, sweet home," clearly indicated that music characterized by solidity and simplicity, should be her study. Her sister, who made her first appearance as a pianist, and who is, we believe, a pupil of Mr. Robert Barnett, played the march and finale from Weber's *Concertstück* and Wallace's *Cracovienne*. The former was an imprudent selection, since, as a mechanical feat, it taxes the performer to a high degree, and, as a musical work, it loses its effect without the orchestral accompaniments. The young lady, who gave signs of extreme timidity, and who was very warmly received, played remarkably well, and, if she relaxed her speed in the impetuous and spirited finale of Weber, it was evidently with the commendable determination that not a note should be missed. We shall look forward to hearing her play the same piece with the all-important band accompaniments, when she has acquired strength and experience. The *Cracovienne* was a capital display of brilliant execution, and in this piece the young pianist seemed much more at home.

Madame Persiani took a large share of the vocal honours of the

evening. It is some time since she visited us, but her organ is almost as good as ever, and her *fortissimo* singing and her general management of the voice unrivalled. She sang an air from Donizetti's *Maria di Rohan* magnificently. Mr. Sims Reeves sang Hatton's "Phoebe, dearest" and Mori's "Rose of the morn," both of them commonplace and unoriginal compositions. A good *scena* in the first part from Mr. Reeves would have been very welcome. The ballads were in the same key, and there was a remarkable and unfortunate similarity between them about the opening phrase. The former was encoired and repeated. Mrs. Weiss gave an excellent version of Mozart's "Dove sono," also a song of her husband's, and joined that tall and estimable vocalist in a pleasing duett from Donizetti's *Campanella*. A song from Mr. Weiss, solos from Richardson, H. Blagrove, and Piatti, Hummel's first trio in E flat, in which Mr. Benedict took part, and some part-songs by the gentlemen of the Vocal Association, completed the programme, or nearly so. Mr. Benedict, Mr. George Loder, and Mr. George Lake conducted.

HERR CARL DEICHMANN'S MORNING CONCERT took place at Willis's Rooms on Monday last, and comprised Mendelssohn's quartett for two violins, viola, and violoncello, op. 44, No. 1, played by Herren Deichmann and L. Ries, Mr. Webb, and M. Paque; a trio, op. 54, in B flat, by Rubinstein, for pianoforte, violin, and violoncello, by Messrs. Rubinstein, Deichmann, and Paque; Beethoven's sonata in A, for pianoforte and violin, by Messrs. Rubinstein and Deichmann; vocal music by Madame C. Novello and Herr Reichardt. Herr Deichmann has good qualifications for quartett playing, inasmuch as he produces a pure tone, which, added to great expression, taste, and dexterity, leaves little to be desired. He was most successful in Beethoven's sonata, one of the most interesting works of that great composer, and which appeared highly appreciated. He also played three "Stücke in Volkston," op. 102, by Schumann, accompanied on the pianoforte by Mdle. Agnes Zimmermann, a youthful performer, who shows evident signs of becoming an excellent player. These pieces are written certainly in a most original but incoherent style, and if they are to be taken as specimens of this composer's music, we should say the less we have of it the better. They appeared to us to be totally devoid of all that is considered, by sane people, to be beautiful in music, for they possess neither melody, symmetry, nor continuity of subject. Herr Rubinstein's trio was well received. It contains much excellent writing, but this is not carried throughout the entire work. The subject of the *presto* movement, although very original, is not sufficiently clear, and was taken at a pace that was surprising without being pleasing. His playing in this piece was wanting in refinement and distinctness, but he was heard to great advantage in Beethoven's sonata. Madame Novello sang two exceedingly pretty and simple songs, by Sterndale Bennett, "Dawn, gentle flower" and "May dew," and an air from a French opera. A strange song, "Der Schöpfer's Lied," composed for and sung by Herr Reichardt, by Meyerbeer, produced very little impression. He was more successful in a song of his own, "Du bist mir." He also joined Madame Novello in singing Mendelssohn's beautiful duett, "Zuleika and Hassan." Mr. George Russell accompanied the vocal music.

KENNINGTON.—"Who shall fill our vacant places?" These words would naturally have been called to mind by any one who was fortunate enough to be among the number invited to Marlboro' House, Kennington, on Wednesday last—a ladies' school of high standing, conducted by Mrs. Sorrell—for the purpose of listening to, and looking upon, the improvement made by the pupils during the half-year. Here were the sister-arts, Music, Poetry, and Painting, entertained and introduced to the audience by Youth, Innocence, and the Graces. The entire walls of the large ball-room were adorned with drawings in pencil, chalk, water-colour, and oil, the sole production of the fair students. At these half-yearly meetings the parents of the pupils are invited, with their friends, and after inspecting the drawings, &c., they are entertained with a concert of vocal and instrumental music; not by professors, nor even with the assistance of professors, beyond the fact of one of the masters, Mr. Charles Field, accompanying the choruses on the pianoforte, but sustained entirely by the pupils, the programme containing songs, duetts (vocal or instrumental), choruses, pianoforte fantasias, &c. The choruses were selected from a suitable work for such an occasion, by C. H. Purday, entitled "Little Songs for little Singers."

HEAR JOSEPH DERFFEL gave a *matinée musicale* at the Hanover-square Rooms yesterday. Vocalists: Mdle. Mathilde Wildaner, Mdle. Finoli, Signor Lucchesi, and Mr. Santley. Instrumentalists: violin, Herr Jacobim; violoncello, Signor Piatti; pianoforte, Herr Joseph Derffel. Conductor, Mr. Benedict. We regret that tickets arrived too late for us to give a notice of this concert.

At Mr. Benedict's annual concert, on Monday next, a programme of considerable interest will be varied by dramatic performances, including an operetta by Paisiello, *La Serva Padrona*, not yet represented in England.

Opera.

HER MAJESTY'S THEATRE.—On Thursday evening this theatre was the scene of another triumph for Mdle. Titiens, who made her first essay in London in the opera of *Lucrezia Borgia*. A large audience was attracted by the announcement, and throughout the entire performance greeted the fair *cantatrice* with the most enthusiastic demonstrations of delight and approbation. Mdle. Titiens possesses qualifications of a high order for this part (in which no singer has thoroughly succeeded of late years), although not possessing the tragic power, intensity and impulsiveness of Madame Grisi. Her commanding figure and dignified bearing gave weight to her acting, while in the more tender scenes she was not wanting in pathos and depth of feeling. The "Com'è bello" was given with pathetic tenderness, and the *allegro* which follows created a perfect *furor*. It was one of the most brilliant pieces of vocalization we had heard for some time, the upper C in the cadenza being quite electrifying. She was equally successful in the *scena* with the Duke and Gennaro, in which she was ably seconded by Belletti and Giuglini, the "Guai se ti sfugge" being rendered in the most impressive manner, and encoired. Her acting and singing in the last scene was worthy the highest praise. The whispered "Ah! un Borgia sei," the supplicatory "M'odi ah! m'odi," and her despair at the death of her son, were effectively given, evincing throughout true signs of a great artist. Of Alboni's "Mafeo Orsini" it is almost unnecessary to speak. She sang and acted with her usual excellence, and received a double encore in the celebrated *brindisi*. Giuglini's acting and singing in the part of Gennaro was highly satisfactory. "Di pescatore" and "Com'è soave" were sung with great purity and finish. Belletti gave a careful version of the music of the Duke, and the other parts were well filled by Signors Beneventano, Vialletti, Aldighieri, &c. The chorus was more perfect and effective than usual, but we were unable to understand why in the first scene it was necessary for principals and chorus to rush to the footlights at the words "vieni, la danza invitaci," such tricks as these may be overdone, and it appeared quite out of place on this occasion. Signor Arditi is entitled to our warmest thanks for subduing this orchestra, many passages being rendered with great delicacy, the accompaniments to "Com'è bello" and "Com'è soave" calling for special notice.

Theatrical.

OLYMPIC.—We have to apologize to our readers and to the management for not having noticed Mr. Taylor's new piece, *Going to the Bad*, last week, which the continued pressure of the concert season prevented us from doing, matters strictly musical always taking the precedence in a musical journal. The merit of Mr. Tom Taylor's dramas has hitherto lain less in the story than in the variety, contrast and development of the characters. Here, however, we have more of the former and less of the latter quality, nor is the piece a gainer by the exchange. Sir Peter Potts (Mr. F. Robson) is a wealthy and brainless idler in want of excitement, who, having detected his lady-love in making him a kind of go-between to obtain the lover to whom she is really attached, resolves, by turning "misanthrope," to revenge on society the slight that he has received. His newly acquired love of mischief, after having induced him to quarrel with a girl who is attached to him (Lucy Johnson, Miss Wyndham) leads him into one dilemma after another, till at length he is involved in a

quarrel and challenge with one of his best friends. The hostile meeting is however prevented by the activity of the good-natured Lucy, and Peter finds it time to lay aside his "misanthropy" and to make an apology and offer his hand to this fair and kind-hearted friend. We have been thus brief in our account of the piece, not only because we have been laggards in our notice of it, but because we do not hold it to be one of the author's best productions. The characters are mere farcical sketches. In the two drunken scenes Mr. Robson was, as usual, inimitable; but though the house has been full, we cannot anticipate a very long run for the piece.

LEGAL.

WORSHIP STREET.

THE ORGAN GRINDING NUISANCE.—*Bronsdorff Stepano*, a swarthy Savoyard, of middle age, was charged with having persisted in playing an organ before the house of Dr. Arthur Helsham, a physician, at Mile End, after he had been ordered away.

The complainant stated that for a long time past he had been greatly annoyed by the continuous visitations of organ-men, and other so-called musicians, who were in the habit of infesting the neighbourhood from nine in the morning till eleven at night. The particular complaints to which his professional attention was chiefly directed were those of the heart, the diagnosis of which it was obviously impossible to arrive at, with proper precision, unless the patient was kept at the time in perfect repose and quietude. On the previous day, while applying the stethoscope, in the case of a lady who was in a distressing and aggravated stage of the disease, he was suddenly disturbed by a startling burst of discordant sounds from a large, deep-toned organ, combined with the shrill accompaniment of Pandean pipes. Finding that the intolerable discord was produced by the prisoner, who was grinding and blowing away immediately under the window, witness sent his servant to remove him; but, as he kept on with increased vigour, and treated the request with dogged indifference, he was at length given into custody.

The defendant, in broken English, assured the magistrate with apparent simplicity that, having been only a short time here, he was not aware before that music was prohibited in the country, and that he had been encouraged in the delusion that it was at least tolerated by the liberality of some of the complainant's own neighbours, who had always handed him pence instead of handing him over to a policeman.

The complainant here intimated that he believed such to be the fact, and he had no desire to press harshly against the prisoner, if he would only promise in future to keep himself and his musical instruments as far away from him as possible.

The prisoner earnestly gave the proposed undertaking, and was discharged with a suitable caution.

ANNOUNCEMENTS FOR THE SEASON.

- June 20.—Miss Arabella Goddard's *matinée*, Willis's Rooms, 31.
- 21.—Miss Arabella Goddard's *matinée*, Willis's Rooms.
- 22.—Herr Reichardt's *matinée*, Hanover-square Rooms.
- 23.—Musical Union *matinée*, St. James's Hall.
- 24.—Bradford Choral Society at St. James's Hall.
- 25.—Vocal Association concert.
- 26.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.
- July 1.—Great choral festival, Crystal Palace, 3.
- 2.—Crystal Palace opera concert, 3.
- 3.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.
- 4.—Crystal Palace opera concert, 3.
- 5.—Signor Andreoli's *matinée*, Marchioness of Downshire's residence.
- 6.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.
- 7.—Crystal Palace opera concert, 3.
- 8.—Crystal Palace, summer poultry-show.
- 9.—Crystal Palace, summer poultry-show.
- 10.—Crystal Palace, summer poultry-show.
- 11.—Crystal Palace, summer poultry-show.
- 12.—Birmingham Musical Festival.
- 13.—Birmingham Musical Festival.
- 14.—Birmingham Musical Festival.
- 15.—Leeds Musical Festival.
- 16.—Leeds Musical Festival.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Anti-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7. Second Price at 9 o'clock.

HER MAJESTY'S.—Boxes, 21s. and 31s. 6d., which may be had at the Box-office at the theatre.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0., £1 11s. 6d.

ROYAL ITALIAN OPERA.—Pit, 10s. 6d.; amphitheatre stalls, 10s. 6d., 7s., and 5s.; Amphitheatre, 2s. 6d.; Second Tier Boxes, £2 12s. 6d. Boxes, Stalls, and Pit tickets to be had at the Box-office of the theatre, under the portico in Bow-street; and at the principal music-sellers' and librarians.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SONO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STANDARD.—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5. Commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—*Lucrezia Borgia*, Her Majesty's Theatre.
Il Barbiere di Sestiglia, Royal Italian Opera.
Miss Macifone's concert, Willis's Rooms, 31.

MONDAY.—Philharmonic Society concert, Hanover-square, 8.
Mr. Benedict's concert, Her Majesty's Theatre, 11.
Grand Ball in aid of the funds of the Cambridge Asylum, at Willis's-rooms.

TUESDAY.—Musical Union *matinée*, St. James's Hall, 31.
Troisheures at Her Majesty's Theatre.
Fra Diavolo at the Royal Italian Opera.

WEDNESDAY.—Royal Botanic Society's Exhibition, 2.
Crystal Palace, concert of the children of the Tonic Solfa Association.
Concert for the benefit of the Royal Academy of Music, at St. James's Hall, 31.

THURSDAY.—Herr Kube and Madame Bassano's *matinée*, Hanover-square Rooms.
Lucrezia Borgia at Her Majesty's Theatre.
Martha at the Royal Italian Opera.
Mr. Charles Halle's concert, Willis's Rooms, 31.

FRIDAY.—Crystal Palace Opera concert, 3.
Madame Savary's *matinée*, Hanover-square Rooms, 3.
Madame Lemaire's *matinée*, Willis's Rooms.

SATURDAY.—Miss Arabella Goddard's *matinée*, Willis's Rooms, 31.

RE-ORGANIZATION OF OUR MILITARY BANDS.

SHEFFIELD, November 26th, 1856.

TO HIS ROYAL HIGHNESS THE COMMANDER-IN-CHIEF.

SIR,—I have the honour to acknowledge receipt of your Royal Highness' letter of the 21st October, and your Royal Highness "having read with satisfaction many of the suggestions I have brought forward," induces me to offer a few more, which, if adopted, will, I think, materially aid the object in view.

1stly.—Let the bandsmen of a regiment be detached from the Companies, and placed in a body, under the control of the Bandmaster, and let him be to them in the same relation as a Captain is to his Company; granting their passes, &c., &c.

2ndly.—Relieve the Bands from Barrack-yard drills and parades. They will be far better engaged at their practice.

3rdly.—Divest them as nearly as possible of all Military duties; their position to be, as nearly as I can define it, *Musicians under Military law*. On inspection days (Barrack-yard), instead of their mustering with their respective Companies, let them turn out in a body, and after being inspected, dismissed from the Parade to their practice room.

4thly.—In every Band, let three of the Musicians be employed as copyists—for this give them extra pay.

5thly.—Do away with the white coats (this I suggested five years since), the colour so readily soils, and has to be cleaned with *wet pipe clay*. It is as well not national.

The bands of the Foot Guards are dressed in scarlet. In the Cavalry, the bands have the same colour as the men; then why the exception with the Infantry of the line only? It would be hailed as a boon by the wearers, if, at the next issue of clothing, this colour was discontinued.

6thly.—Relieve the band of a Cavalry Regiment from attendance on their own horses; that duty to be performed by troopers, receiving extra pay for their extra duty; or let each troop at head quarters, in weekly rotation, take charge of the band horses.

7thly.—Director General of Military Bands.—Should my ideas be carried out of placing a portion of the academy apart for the instruction of youths intended for the profession of Military music in all its branches, I would suggest that at the head of this department, be placed a *Military musician*, with the title of *Director General of Military Bands*; one who shall combine great talent, with strict integrity,—with a character, in all respects, unimpeachable; and whom the profession will look up to with respect; of course no appointment will give universal satisfaction—it is not in human nature.

8thly.—In the 1st Regiment of Grenadiers of the Imperial Guard, the band wear a cross belt like the men, with a cartridge box attached; these boxes are *shams*, being made to contain their *music cards*. The Guides have very large cartridge boxes to their shoulder belts, which in like manner contain their cards. (No doubt the whole army have the same.) This combines the useful with the ornamental, and might with great advantage be adopted in our service. It is, at all events, preferable to our guards carrying theirs, in brown leather pockets hung on their sword hilts.

Since the appearance, in the *Naval and Military Gazette*, of my letter to your Royal Highness, I have received several communications from parties, each commenting on a particular portion of my letter, giving his own version of my meaning, and insisting that H.R.H. the Duke will view it in the same light as himself. If I have expressed myself vaguely, it is but just that I make myself clearly understood.

In my letter No. 2 occurs the following:—"7thly, admit no soldier or civilian, &c., &c." By "*Civilian*" I don't mean *Bandmaster*, but merely a *Musician* for the Band.

In the same letter, "4thly, appoint a Commission, &c." This party supposes I meant to examine such men as Godfrey, Schott, Smyth, Boose, &c. The object is to test such as are not known, or, rather, are well known to be incompetent for the office.

Another suggests whether a man is to be examined on every fresh appointment? Certainly not! Common sense might have satisfied him on that point. On the candidate passing a successful examination, he shall receive a *diploma* to that effect, which shall relieve him from again appearing before the commission.

Another asks me whether I mean the *pension*, which I recommended for *Bandmasters*, to date from this present time, or to include *past services* in that rank? Decidedly, his *entire service* as *Bandmaster*.

Another accuses me of a desire to at once drive all foreigners from the service. This assertion is fully answered in the first paragraph of my third letter. Those foreigners at present serving in the army I would consider, and treat as Englishmen, but one of my principal objects is to prevent any more foreigners being imported for *Bandmasters*, where we can find Englishmen equally capable. The foreigner receives a scientific musical education. Give the Englishman but the same advantages, and he will make an even race with his continental competitor. It is this fact which suggested the idea of placing a portion of the Royal Academy apart, for instruction in all branches of military music;—not as an establishment to make *Bandmasters* for that you

can no more do than make generals), but to form and develop the abilities of such youths as have the talent, eventually, to become *Bandmasters*. And in a few years, we should be able to ascertain whether we can supply that article in sufficient quantity for our own consumption; and of equal quality with what we have hitherto imported from the continent.

I have had these letters printed for circulation, and beg to enclose a copy for your Royal Highness.

In conclusion, I shall not trouble your Royal Highness with any further correspondence on this matter, and if any one will improve on the hints I have thrown out, all the better. Depend upon it, your Royal Highness, the main requirement is to improve the position of the bandsmen. But if my propositions and intentions be carefully considered, they will be found to tend to the advantage of all parties, foreigners included. Of course, so far as I am concerned, it is perfectly immaterial to me whether all or none of my suggestions be adopted; and if I shall have been the least instrumental in causing an improved system to be introduced, I shall consider my time and trouble have been well employed in advocating "The re-organization of our Military Bands."

With great respect, I have the honour to be,
Your Royal Highness's most obedient and
humble servant,

M. DE LARA BRIGHT.

Provincial.

EDINBURGH.—MADAME SZARVADY.—This admirable pianist gave two performances, under the auspices of Mr. Wood, in the George-street Hall, on Thursday evening and Saturday morning, June 10th and 12th.

The programmes comprised Beethoven's trio in B flat, op. 97, and sonatas in G, op. 31, and C sharp minor, op. 27, Mendelssohn's trio in C minor, op. 66, and "Lieder" in E flat, book 2, and A minor, book 4; Chopin's "Fantasia Impromptu," op. 63, and "Nocturnes" in E flat and F minor; Scarlatti's sonata in A; Handel's "Harmonious Blacksmith," one of S. Heller's "Promenades," and Atkan's Marche. These various pieces were played with perfect clearness, great spirit, and the most refined sentiment; which latter is the greatest charm of her playing. In fact, for elegance and grace of style, she is almost unrivalled. If we may particularize her best efforts on these occasions, we should select Beethoven's sonata in C sharp minor, Mendelssohn's trio, and his "Lieder," her finished performance of which it would be scarcely possible to surpass.

In the concerted pieces, Madame Szarvady was assisted by Messrs. Howard and Allard, who exerted themselves very creditably in the trio of Mendelssohn: in that of Beethoven (the *andante*) they were scarcely so successful. Mrs. Howard sang some canzonets of Haydn, and Beethoven's "Per pietà," with much care; but we were not so much pleased with Schubert's "Barcarolle," in consequence of the charming piano-forte accompaniment being divided between the violin and piano, thereby detracting from its beauties. Mr. C. J. Hargitt accompanied the other songs.

NEWCASTLE.—HANDEL'S "MESSIAH" IN THE MUSIC HALL.—The performance of Handel's *Messiah* is an event in the life of a community and of every man it contains; for hardly anything has been attributed to the ancient masters of song, whatever its apparent extravagance, but we realize it in Handel. Of all merely human productions—though it seems almost presumptuous to apply to it any inferior epithet—this wondrous achievement in art is undoubtedly the most sublime. The great musician would have accepted the offer, and refuted the argument, of Handel to Guildenstern. He plays upon us. He knows our steps. He plucks out the heart of our mystery. He sounds us to the top of our compass. And his music is so interpreted with a spiritual power that they who only come to a *mire* are almost compelled to adore. Many persons who entertain grave objections to the employment of the word of life in what may appear the amusement of an evening find their objections disappear in spite of them as the great oratorio rolls out its thunders, and criticism becomes lost in wonder, and enjoyment sublimates itself into worship.

Of the performance of this oratorio, which took place last week in the Music-hall, the highest praise we can therefore award it is to say that the performers did justice to the magnificent

conceptions they undertook to render. It was commenced most auspiciously by Mr. Ashton, though one's first impression was that perhaps the characteristic of this gentleman is rather accuracy than power, but he proved himself equal to the occasion, and the excellence of which we had so early a promise was sustained with but few exceptions throughout. Miss Banks, the soprano, gave her parts generally with great effect; we must particularize, however, the jubilant spirit she flung into the air "Rejoice greatly," the exquisite expression of her "Come unto Him," and especially the unrivalled air "I know that my Redeemer liveth;" in all which the large and intelligent audience who were privileged to hear her bore ample testimony to her power. But no one we hope will take it amiss when we say that in our own opinion there was nothing in the evening like Miss Palmer. Any thing sweeter, any thing more heavenly, any thing more replete with a holy tenderness than the air "He shall feed his flock," as sung in the fine contralto voice of this accomplished lady, we hardly believe at this moment while yet its impression is vivid, to be within the compass of melody. And the pathos with which she reproduced the air "He was despised,"—the exquisite clearness of her soft, low, heart-stricken utterances,—and the world of expression and tenderness which she threw into its melting close were probably more wonderful still. At this point the audience were indeed visibly affected, and a sensible pause intervened between the close of the air and the thunder of applause it elicited; and, while every right-thinking person must have been glad to see that excellence of so high a kind could yet be so generally appreciated, every such person must have been gratified also to find the lady firmly resisting the encore. Mr. Brandon's bass was very mellow and powerful. His majestic rendering of the grand air "Why do the nations," is a fine specimen of his vigour. The performance of the chorus left nothing that could be desired but an ampler and more commodious hall, which we shall soon be able to give them. They have left the comparative excellence of the "Lift up your heads" and the "Hallelujah" chorus as much a disputed point as ever, for whichever of the two they sing last will always seem to be the finest. It is somewhat invidious to institute comparisons, but we must in justice to all direct the attention of our Newcastle friends to the marked excellence of the solos in Mr. Bliss's chorus,—the whole of which indeed does him very great credit. Let us add that, in the several triumphant choruses, the trumpet came in with admirable effect. Something we must have omitted, inasmuch as the necessities of our position prevented us from hearing all; but the grace of an antique statue may be inferred from even a torso, and we have no doubt that those performances in the second part of the oratorio, which we were unable to hear, proved quite equal to the rest. It would be wrong to conclude without a tribute to the band, and the excellent leading of Mr. Ainsworth. The accompaniments, we may remark here, are very generally too heavy; from this fault the band last evening was completely free; a single quartet being, in our opinion, much preferable, except in an unusually large room. The diocese of Durham may be proud of its "Association for the Promotion of Church Music,"—an association which so eminently merits the patronage of the eminent persons whose countenance and support it enjoys.—(*Northern Express*.)

HEREFORD.—On the opening day of the approaching festival, Spohr's overture to *The Last Judgment*, Mendelssohn's 42nd Psalm, and an anthem by the Rev. Sir F. G. Ouseley, Precentor of the Cathedral, will be given along with the *Dettingen Te Deum*, and Mr. Townshend Smith's *Festival Jubilate*. The *Elijah* of Mendelssohn will be, as before, the Wednesday's oratorio. Thursday will be a "selection day," for which Mendelssohn's *Athaliah* (a novelty at these festivals), Rossini's *Sabat Nater*, English version, and Haydn's *Creation*, will be laid under requisition.

NEATH.—Mr. Baker gave a grand concert in the Town-hall, on Thursday evening, the 9th inst. In addition to the Neath vocalists, Miss Hughes, Dr. Denning, Mr. Fricker, and Mr. J. Jones, of Swansea, assisted. In the opening solo and chorus, "Come with the gipsy bride," Miss Harrison appeared to be labouring under a severe cold, but recovered herself completely in the course of the evening. "I'll follow thee," and "Over the sea," were given with consummate taste and skill, and the pianists bestowed upon the fair vocalist were loud and long. Miss Hughes sang very prettily the hackneyed songs, "I love the merry sunbeam," and "Charming May." If that young lady would turn her attention to a better class of music, we have

no doubt of her future success. Mr. Baker distinguished himself in several duets with Miss Harrison, and also in the celebrated air of Mariani's, "Fate, is thy cruelty sated." The "Village Blacksmith" (Weiss) Mr. Jones sang splendidly, and at the words

"He hears the parson pray and preach,
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice."
It sounds so like her mother's voice
Singing in Paradise."

the solemn strains of the harmonium playing the Old Hundredth, and the earnestness of the singer, produced an impression we shall not soon forget. "From the sublime to the ridiculous there is but one step," and, accordingly, we had Mr. Jones in the second part of the concert relating the melancholy end of "Poor Dog Tray," and "Mrs. Watkins's evening party." The latter song amused the juvenile portion of the audience amazingly, especially when Mr. Jones declared "he would not go home till morning," and even the knowing ones shook their hoary locks, and applauded rapturously when Watkins stands up, and smiling on his wife says (he) "This is the happiest moment of my life." No doubt they thought of the happiest moments of their lives, and the sad dogs they had been. Mr. Jones was encored, and applauded to the echo. Dr. Denning performed a fantasia of his own elaborate compiling, and accompanied the vocalists in several choice *morceaux*. Mr. Fricker accompanied his pupil, Miss Hughes, and Mr. Baker acted as conductor to the whole. The concert gave general satisfaction, but we were truly sorry to see so small an audience. Where were the church people? They of all others should have mustered strongly. Have they forgotten the shabby treatment their late organist (Mr. Baker) received at the hands of both rector and churchwardens? Do they forget that Mr. Baker is now leaving Neath, and that a considerable amount is due to him from the church authorities. We should say not, and feel deeply grieved both at this most shabby transaction, and also at the coolness displayed. We wish Mr. Baker every success. May he meet with better luck and better friends in his new home.

NORTHAMPTON.—**CHORAL SOCIETY.**—The Northampton Choral Society gave their second concert on Tuesday evening, the 10th inst. to a fashionable but not crowded audience. The performance consisted of selections from *Otello*, *Trois Rois*, *Mountain Sylph*, and *Masaniello*, with a few part-songs by Mendelssohn, &c. Madame Lemmens was the principal soprano, and electrified the audience by her fine delivery of "Sul Margine d'un rio" (Mozart), and a very pretty song of M'Korkell's, "Our home shall be a mossy dell," arranged expressly for this occasion for the band by the composer. Mr. Tedder sang the music from *Otello* very nicely, considering that it was rather too low for him, and another song of Mr. M'Korkell's, "Thou art mine, love," and "The Thorn," by Shield, which he rendered very effectively. He also assisted in the trio, "The magic wove scarf," which deservedly gained an encore. The chorus singers gained great applause in the part-songs, and were obliged to repeat "All among the barley," and "I love my love in the morning." Mr. M'Korkell delighted the audience with a very fine performance of "Home, sweet home," by Thalberg; he was also assisted by Mr. Woodward in a duet by Czerny, which was much too long, although it had received several cuts. The band played the *Otello* overture with considerable spirit, and the concert finished with the "Market chorus," which went anything but satisfactorily. Mr. Woodward presided at the organ with his accustomed ability, and Mr. Pucker led the band with firmness and precision. We are sorry to hear that the society will sustain a loss by this concert.

LEEDS.—**THE FESTIVAL.**—On Wednesday last, at a special meeting of the Town Council, a letter was read from the Festival Committee, enclosing the following resolution which had been unanimously passed,—"That in order to secure the success of the Festival, it is the opinion of this Committee that some concession should be made by the Town Council, by admitting the holders of Festival Serial Tickets to the Town-hall on the occasion of the Queen's visit, and that the Council be respectfully solicited to favour the views of this Committee." The letter was referred to the Town-hall Committee, who agreed to the proposal. The prices of the tickets has not yet been decided, but it will probably be five guineas, admitting to all the performances and to the inauguration by the Queen.

Musical Instruments.

An ORGAN FOR SALE—2 Manuals, CC to F, containing 15 stops, including 2 doubles, a great and swell, enclosed in a painted gothic case, and gilt front; in first-rate condition, and the instrument quite as good as any new one. Price £180. Another ORGAN, 1 manual, GG to F, 8 stops, with 7 stops through to GG, solid oak case, and gilt speaking front; warranted. Price £90. Further particulars upon application to MR. BRINDLEY, organ-builder, Sheffield.

SECOND-HAND ORGANS for SALE. MESSRS. FORSTER AND ANDREWS, Organ-builders, Hull, have several SECOND-HAND CHURCH and CHAMBER ORGANS for SALE, in thorough repair. Price and particulars forwarded on application.

FORSTER AND ANDREWS,
Organ-builders, Hull.

To Proprietors of Music Saloons, Casinos, &c.—To be SOLD, a good FINGER and BARREL ORGAN, containing six stops, and eight barrels, with a self-acting machine to supply the wind and work the barrels. The music set on the barrels are overtures, dances, and hymn tunes. To view the same, apply to the Clerk of the Works, Norbury Booth Hall, Knutsford; and for further information, to Kirtland & Jardine, organ-builders, Manchester.

R. W. CHAPMAN,
ORGAN METAL PIPE MANUFACTURER
(from London),
MONKGATE, YORK.
Price List sent on application.

THE IMPROVED HARMONIUM.—MR. W. E. EVANS, inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the Improvements he has lately made in this instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square,
March 8th, 1858.

DEAR SIR,—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,
Yours very truly,

WILLIAM STERNDALÉ BENNETT.
Mr. W. E. Evans, Sheffield.

To the Music Trade and Profession.—The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gance, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Miscellaneous.

HOLLOWAY'S PILLS.

There is no hazard in saying that the popularity of Professor Holloway's remedies in this country is without a parallel. The instances in which sick persons, professionally condemned to death, have recovered under the operation of these miracle-working Pills, are so numerous, and well authenticated, that the most stubborn incredulity is silenced. Hosts of sufferers from indigestion, liver complaints, nervous debility, disorders of the bowels, colic, fits, and other diseases have been cured by this unapproachable medicine, when every other means had failed. The press teems with the testimonials of the parties; and while we wonder, we are compelled to believe. Sold by all medicine vendors throughout the world, and at Professor Holloway's Establishments, 244, Strand, London.

Exhibitions, &c.

THE ROYAL POLYTECHNIC.

MR. PEPPER begs respectfully to announce that his connexion with the Polytechnic, as Sole Lessee and Professor of Chemistry, will cease on the 24th instant. Mr. Pepper has therefore determined to present to the public, on the last three mornings and evenings of his occupancy, viz. next Monday, Tuesday, and Wednesday, the 21st, 22nd, and 23rd of June, a variety of Extra Attractions, in the hope that those whom he has so often had the pleasure of seeing, will do him the honour of paying another visit on this his first, and in all probability, Last Benefit at the Royal Polytechnic.

On the 21st, 22nd, and 23rd of June, Mr. Pepper will deliver some of his most Popular Lectures, and has already received many kind promises of assistance from numerous talented ladies and gentlemen. Full particulars will be duly announced; but Mr. Pepper cannot avoid mentioning that his kind friend Mr. Albert Smith has thus early promised his valuable assistance, as have also Mr. Henry Leslie and his celebrated Choir.

Programmes and tickets, 1s., 2s., 3s., and 5s. each, may be obtained at the Royal Polytechnic Institution.

GREAT GLOBE, Leicester-square.

LUCKNOW and DELHI.—DIORAMA of the SIEGE and the CITY of DELHI: its Streets, Palaces, and Fortifications—at 1, 3, and 8 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The new Indian Diorama of the Sepoy Revolt at 3 and 8 o'clock. Illustrative Lectures.—To the whole building, 1s.

OKEY'S PARIS, PARISIANS, &c.

Shrewd intelligent remarks, anecdote, diorama pictures, liberally supplied portfolios, French and German well given, excellent piano music.—Morning Herald. Evenings (except Saturday) at 8. Tuesday and Saturday mornings at 3.—Strand Room, 391, near Exeter Hall.

MUNICH GALLERY of ENAMEL

PICTURES.—This rare COLLECTION, the works of Wurlich, Chas. Deininger, Langhammer, Müller, Schade, Preschölde, and Meinel, is now Exhibiting at No. 2, Frith-street, corner of Soho-square. Admission, 1s. to those not presenting cards of invitation.

BURFORD'S LUCKNOW and DELHI.

Panorama.—Now OPEN, these magnificent VIEWS, showing all the truly interesting localities of the recent terrific conflicts, and the enchanting scenery. The Bernese Alps are also open. Daily, from 10 till dusk. Admission One Shilling to each.—Leicester-square.

THE BATTLE OF BALACLAVA—

Mr. SANT'S great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 4, Pall-mall.

Zoological Gardens, Regent's Park.

The above GARDENS are OPEN daily. Among the recent additions are a Norwegian elk, and a new lagunar, from Mazatlan. Admission, 1s.; on Mondays, 6d.

MADAME TUSSAUD'S EXHIBITION.

Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admittance, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

ROYAL BOTANIC SOCIETY,

REGENT'S-PARK.

AMERICAN PLANTS.—The next EXHIBITION of PLANTS, FLOWERS, and FRUIT will take place on Wednesday, June 23rd. Tickets to be obtained at the Gardens only by orders from Fellows or Members of the Society, price 5s.; or, on the day of exhibition, 7s. 6d. each. The gates open at Two o'clock.

MR. and MRS. GERMAN REED (late Miss P. Horton) will REPEAT their ENTERTAINMENT at the Royal Gallery of Illustration, 14, Regent-street, every evening, (except Saturday,) at 8. Saturday afternoon at 3. Admission, 1s. and 2s.; stalls, 3s.; secured without extra charge at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

MR. ALBERT SMITH

has the honour to announce that MONT BLANC is OPEN for the SEASON. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an Introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Ent'acte. The second part is entirely devoted to Naples and the adjacent points of interest.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

The LEVIATHAN, lying off Deptford.

This STEAM SHIP will be OPEN for INSPECTION daily, from 10 a.m. to 5 p.m. up to, and including Saturday, the 24th instant. Tickets, 2s. 6d. each, may be obtained on board the ship, of Mr. W. R. Sams, 1, St. James's-street; or at the Office of the Eastern Steam Navigation Company, 13, Gresham-street.

JOHN YATES, Secretary.

N.B. The Greenwich steamers leave Hungerford, London-bridge, and intermediate stations, every 20 minutes throughout the day, and call alongside the ship, to embark and disembark visitors, at the usual fares. June 5, 1858.

Theatrical Announcements.

SADLER'S WELLS THEATRE.

Adelphi company for Eleven Nights, commencing Monday, June 21 (Sole Manager, Mr. Benjamin Webster; Directress, Madame Celeste). No advance of prices.—Monday next, and during the week, THE GREEN BUSHES; and OUR FRENCH LADY'S-MAID. Characters by Messrs. B. Webster, Paul Bedford, Selby, Billington, Garden, C. J. Smith, Moreland, Saunders; Mesdames Celeste, Mary Keeley, Arden, Chatterley, Laidlaw, &c.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING, and every evening next week, in consequence of the approaching close of the season, the comedy of AN UNEQUAL MATCH, in which Miss Amy Sedgwick will sustain her original character of Hester. The comedy to commence at a quarter to 8, and to be preceded at 7 o'clock by A DAUGHTER TO MARRY. After the comedy (for the last time) PLUTO AND PROSERPINE.

On Wednesday June 30, for the Benefit of Miss Amy Sedgwick, and positively the last night but six of her engagement, when she will appear (for the first time) as Lady Teazle. The theatre will close its season of five years on Saturday, 10th July, with the Benefit of Mr. Buckstone.

ROYAL PRINCESS'S THEATRE.—

THIS EVENING (Saturday), and on Monday, Tuesday, Wednesday, and Thursday, will be presented Shakespeare's play of THE MERCHANT OF VENICE: preceded by MUSIC HATH CHARMS.

ROYAL SURREY THEATRE.

Last Night of Mr. B. Webster, Mr. Paul Bedford, and Madame Celeste, &c.—In consequence of the rebuilding of the Adelphi Theatre, the entire Adelphi Company (Sole Manager, Mr. Benjamin Webster, Directress, Madame Celeste) will give the 12th and last performance at the Surrey Theatre.—THIS EVENING (June 19) THE GREEN BUSHES: by Messrs. P. Bedford, C. Selby, Garden, Billington, Moreland; Madame Celeste, Misses Arden, Mary Keeley, &c. And OUR FRENCH LADY'S-MAID: Messrs. B. Webster, C. Selby, C. J. Smith; Madame Celeste, and Mrs. Chatterley. On Monday, June 21st, Mr. and Mrs. Barney Williams, for Twelve Farewell Nights, previous to their departure for America.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, June 19, 1858.